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THE BROKEN VIOL STRING.

BY T. C. HARBAUGH.

His years were nearly numbered and his steps were weak and slow,
But with the skill of other days he drew the olden bow;
He played the tunes our children heard when life was full of glee,
And the argosies of childhood wafted were from over sea.
His hair, like drifted snowflakes, on his shoulders softly lay,
And oft he seemed to gaze upon some pleasures far away;
And naught disturbed the player save a very little thing,
For now and then in playing he would break a viol string.
The viol knew its master and the master knew his pow'rs,
For into mirth he'd often turn life's very saddest hours;
His magic touched the sweetest chords beneath the azure dome,
And "Uncle Ned" was echoed in "The Old Kentucky Home."
I've seen him bend above his bow like bridegroom o'er his bride,
And in his music were forgot the woes that life betide;
His old, old face grew sweeter as he made the fiddle sing,
And sad for but a moment, when he snapped a viol string.

He lived to love his viol and the viol loved his sway,
And as he went adown life's path the sweeter he would play;
His gentlest touch found music which the world had miss'd so long,
And his hearers stood enraptured by the viol's matchless song.
He could imitate the murmur of the brook that seeks the sea,
And strike the deep, resounding bass of tempests yet to be;
And oft when with his music he would make the parlors ring
He never minded in the least the breaking of a string.
One time I heard his viol, at the rise of twilight's star,
The music seemed the echo of some anthem from afar;
But suddenly there followed, at the ending of a strain,
A strange and awful silence like the calm that follows rain.
They told me in the morning that the player's work was done,
For they had found him all alone as rose the summer sun;
A white tress touched the fiddle bow as lightly as a wing,
And a finger rested softly on a broken viol string.

THE "TIGER'S EYE."

BY MARIE MADISON.

I FIRST saw the "tiger's eye" at Monte Carlo. It was a jewel of the cat's eye species, but so large and of such peculiar lustre that it had been named the "Tiger's Eye."

I shall never forget the first time that I beheld it. It was a moment of fate for me, for above it, as it flashed and glanced upon the fairest bosom I had ever seen, smiled a pair of eyes that sunk their poison into my soul and tainted my whole existence.

I was scarcely more than a boy, though a man's thoughts were mine. I was a proud fellow. The French blood, of the early Louisianians flowed through my veins, and that sprung from a fountain as pure as in France that stained the guillotine of revolution.

Perhaps my mother was a little to blame for rearing me in such old fashioned methods, that I possessed such Quixotic notions of honor and chivalry and tried to live up to them in this unromantic nineteenth century. And with those notions I went to Monte Carlo.

I had never gambled in my life, and I never meant to gamble. The world was my playground and I knew how to avoid the poison plant while plucking the blossom.

Having visited every place of interest in Monte Carlo without contracting the gaming fever, I was about to leave when a friend induced me to spend one last evening at the "House of the Tiger's Eye."

It was a beautiful villa, fitted out in true Eastern style. A Rajah's palace could not have been more luxuriant. The entire palace was a reproduction of an East Indian mansion. One moment within its doors convinced me of the nature of the place. It was a palace of chance, and every game known on earth was played within its walls, even the game of hearts, of which I was the victim.

In a small secluded room I first met the glance of the "tiger's eye," and the eyes of the tigress that looked out above it. In this room the stakes played were always enormous, and the chief winner she who wore the famous jewel.

Let me describe her if I can. I sometimes believed she was much older than I. That years of adventure had crowned her with a superior knowledge of the world and its deepest cunning, while some subtle power, not of earth, had lent her everlasting youth, for youth glowed from her soft eye, shone upon her golden tresses, smoothing her brow to a perfection even youth seldom knows, and kissed her lips till they seemed made for kisses.

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OLGA NETHERSOLE

"Foolish boy!"

"Love begets love, and I love you madly."

"Do you know how old I am?"

"As old as my love for you—not a moment more."

"And how long has that lasted?"

"For centuries, I believe."

She laughed.

"Then I am old, indeed."

"I know I am mad to speak thus to you. You have everything woman can wish—I have nothing to give you but my love."

"Give me your art."

"My art?"

"Paint me!—nothing but me. Devote your

gaming table. My little fortune was lost, and I chided her for her change of heart, attributing it to my ill luck and poverty.

I never quite remember what happened. I only know that I left her at her command, ruined in purse, at heart and in spirit.

From that day I despised women. I traveled rapidly, constantly changing scene. I looked into the cold blue eyes of the women of the North, into the burning orbs of midnight fire beneath Southern skies, but none moved me.

I saw always the hateful, never changing glare of the "tiger's eye" upon a woman's white breast, and I was impervious to all others.

One day home sickness came over me strongly. For five years I had not seen my native shores, and with the sudden impulse that ever swayed me I set sail without delay for America.

In a short time I stood beneath the magnolias in my mother's garden, and gazed with anguish into her dear face that had so aged in those five years of my madness.

But here at home I would find health—more health—and become once again a normal man.

My sister, whom I left a pretty child, had grown into a beautiful woman. She could do more, by her sweetness and purity, to revive my lost faith in the human race than anything else on earth. Already I felt the effects of home surroundings, though so short a time beneath the roof-tree, and I spent hours in a vain regret that I had wasted so many years away from its purifying influence.

The day after my return a newcomer arrived. I confess her coming made me uneasy. I did not like blonde women. I had seen such hair as hers only once before in my life, then upon the head of Lenore de Lorme. But there was nothing further to arouse those bitter memories. Adele Beaufort's eyes were dark, melting brown, her skin ruddy with a peach like hue, her lips calm and sweetly curved, not ever smiling like the cruel lips that had led me on to perdition. But I soon liked Adele Beaufort, and readily accepted an invitation to spend the following week at Leroymond, with my sister.

Beautiful Leroymond. No finer estate is there in Louisiana. The mansion of white marble is built like a Grecian palace in the midst of a great grove of magnolia trees. The grassy lawns roll downward to the river. The flowers bloom in wild luxuriance. There is no effect at art in gardening. Nature, untrammeled, gives us her most beautiful effects.

I was admiring the garden when I unexpectedly came face to face with Lionel Ware. We had not met since boyhood days, and I was surprised to find him so vastly changed. He had been a handsome youth, but he more than fulfilled the promise of that early beauty. I had seen paintings in Europe by old masters, wherein Greek youth competed with the gods for woman's love. Lionel reminded me of one of those pictured youths, so tall, strong, dark and handsome.

We talked a long time of the past, present and the future, and I soon learned much of his hopes and ambitions. I told him my story, and, as in boyhood days, he laughed at me.

"Do not waste another moment's thought on such a woman," he cried. "Don't let one bitter draught affect your whole life. Thank God there are very few women in the world like her. Mostly they are angels."

"Ware, you are in love," I cried. He laughed.

"Perhaps," he said.

"Be careful!"

"Never fear. Wait till you see her."

"Then I am right."

"I fear you are."

"Her name—may I ask?"

"Certainly. She is here. You will meet her. She is the widow of a Polish nobleman, the Countess Walaski."

"A countess, eh?"

"But English by birth."

"You say she is here?"

"Visiting Madame Beaufort. We are to be married next month!"

"What is so serious as that?"

"The most serious passion of my life."

We had been walking onward as we chatted, and presently came upon my sister, Adele Beaufort, and another woman, who formed a picturesque group, seated upon the broken wall at the end of the ground.

A sudden horror seized me. I found myself face to face with Lenore de Lorme and all my madness of the past.

She was seated between those two young girls, as beautiful as ever, as youthful, as destructive.

She saw me as I came up to her, but not an eye did quiver. It seemed as if she had expected this meeting, and had schooled herself to assume this marble calm.

I heard Ware speaking, but I scarcely comprehended his words. Finally, I understood that he was presenting me to the Countess Walaski, and I looked from one to the other before I understood that Lenore and the countess were one and the same.

Then I found my wits. I turned to Ware and laughed.

"Your countess and I have met before," I said.

Lenore smiled.

"How flattering to have you remember me," she said. "I did not dream that you would think of me for a moment after we had parted company."

"You judge others by yourself, Madame."

"So you are old friends," said Ware, pleased.

"Scarcely," I replied, coldly.

"This foolish boy imagined that he loved me once. He never will forgive me that I laughed at him."

How cunning she was. She cut the ground from beneath my very feet.

gown with bare neck and arms. Its color resembled a tiger skin, and the black velvet with which it was trimmed heightened the fantastic effect, and, even flashing, with an ominous, supernatural light, that marvelous jewel rose and fell with every breath of life she drew.

I never meant to play, but she invited me and smiled as she spoke—the "tiger's eyes"—flashed a glance upon the red, and the red won and I was lost.

I played for weeks and always won, and Lenore always smiled and I grew mad. I could learn nothing about this woman. She was English or American, but I knew not which. No one knew where she came from or where she derived her riches. I only learned that she was cold and civil to all, and what had begun as passion turned to love.

One day I sought her alone. It was too early in the morning for play, and I found her at breakfast. What joy was mine to hear her say:

"I shall break my infallible rule for once and see you alone."

And even then she wore the "tiger's eye."

I spoke of the jewel and its wonderful power of fascination.

"I always wear it," she said. "It is my talisman. Sit here by me and I'll tell you its history."

"It was a gift from an East Indian prince—in fact, everything in this house were gifts from him. He loved me. Have you ever been in love?"

"But one day a handsome Greek came into Egypt and sought this beautiful Egyptian. His rank was higher than the Indian's, his wealth more extensive, and she was fickle. The latest woe won her, and at the bridal feast none laughed louder, drank deeper, or seemed more joyous than the discarded lover, and upon her breast at last glittered the "tiger's eye," his parting gift.

The next morning the breast beneath the tiger's eye was pulseless and cold. None knew why or how she died, but there she lay dead in her bridal bed. They buried her, as was the custom of the Egyptians, decked with jewels and swathed in mummy clothes.

This story came down through the history of India, and when I met Prince Pange he told it me. I asked him to procure this jewel for me as a proof of love. For three years he labored. How many Egyptian graves his vandals desecrated I do not know, but at last they found it still on the breast of the royal mummy, where it had lain untouched for two thousand years. And it became mine. Ever since I placed this jewel on my breast wealth has rolled to my feet. I have had every wish gratified but one."

"And that one?" I questioned, eagerly.

"That I might love. Life without love is as the wine cup of the gods without its nectar. I live—live only."

"Then love," I cried, "for I love you."

genius—oh, I know you possess it—to pictures of me alone, and I will love you."

"Can I ever paint another face after seeing yours," I cried, carried away with the excess of my emotion. "You will pose for me?"

"Yes."

"And you will love me?"

"For your art's sake."

And every day I grew madder, while she grew more maddening, and the reward for my love was permission to kiss her hand at parting.

I finished a painting of Lenore, dressed as I had first seen her. It made me famous, but it made her more so. Hung in the Paris salon, the story of the "tiger's eye" soon became the talk of Paris, then of Europe, and many an unlucky fly was lured by it into the web where glittered the "tiger's eye," with the smiling orbs of a beautiful woman above it.

CHAPTER II.

How I endured a year of such a life I know not. Lenore would never permit me to speak of love, and at last, no longer able to control myself, I poured forth my passion in words such, I was sure, as she had never heard before. Mad, fool! if I had only known how oft.

Then she laughed at me. She had laughed before when I had tried to speak of love, but it was different, like the rippling laughter of the wood nymph that lures men on; but this laugh was cold, cutting, cruel. I had been losing for months at her

gaming table. My little fortune was lost, and I chided her for her change of heart, attributing it to my ill luck and poverty.

I never quite remember what happened. I only know that I left her at her command, ruined in purse, at heart and in spirit.

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"Pardon me," I cried, beside myself with rage, "even rudeness is excusable when a man's honor is at stake. Let this speak for me!" and advancing toward her I tore her feey dress from her bosom, sure to find the "tiger's eye" in its old resting place. She tried to conceal it, but I was too quick. I tore it from its chain and threw it at Lionel Ware's feet.

"That witness will tell you all," I muttered, white with rage. I left her to answer as best she could.

CHAPTER III.

I never knew what tale she told him, but he was as mad as I had been. The next day I received a summons to appear at his home with any weapon I should choose and answer for my insult.

I chose pistols and went.

Ware was pacing the verandah. Something in his look pained me. The old friendship seemed struggling with the animosity of the present.

"How shall it be?" I asked.

"I don't want to kill you," he said. "Apologize to the countess."

"Don't be a fool, Ware."

"You are a madman."

"No, I am sane now. What I did I did for your sake. Oh, don't I know every footstep of the path you are treading. I wanted to save you from the pitfall in which I found the grave of my life's hopes. Listen to me, Lionel. We were as brothers in our boyhood days. Don't let us forget that friendship. If I shoot it will be above your head, and you will kill me. Not a moment's peace will ever come to you again. Let us postpone this meeting for a month. I promise you then to fight in earnest, but give me a month to save you if I can."

"A month to plan the destruction of a helpless woman?"

"She is not helpless! She possesses cunning and art to outwit a Napoleon. Far more dangerous weapons than that revolver, sure shot as you may be. I promise you I will do nothing. I place my destiny in the hands of God. I will not even speak of her nor to her, and in one month I will meet you here again."

"I have your word of honor. In one month, at this hour—then—you or I must answer for the honor and fame of my wife!"

I bowed and left him.

My heart ached, for I felt it would be a fruitless wait, this month's probation, yet it would give me time to settle up my earthly affairs, for I knew it was my life to pay the forfeit.

I dreaded to meet Lenore de Lorme again. She was the honored guest of Madame Beaufort and I had sacrificed my welcome at Leroymond by my insult on the previous evening, so I hastened to take my leave, intending to spend a few weeks with Captain Browne on the adjoining plantation.

I tried to leave without meeting Lenore again, but at the gate I found her waiting to intercept me.

She was smiling in the old way, and holding out her hand she said:

"Let us be friends."

"Impossible," I replied. "Let me pass. I will not talk with you."

"No, I have something to say to you."

"I refuse to have a moment's conversation with you. Let me pass."

"You cannot help yourself. You must listen. Don't you think you have acted very foolishly?"

"No."

"Aren't you ashamed to let a woman see her power over you?"

I paused in the road and looked at her. I was amazed.

"Don't flatter yourself," I said, laughing. "You have no power over me now. But I resent the power you have over my friend."

"That is what I wish to speak about. Listen to me. For the first time in my life I love. Do you know what that means to me? I love Lionel Ware. He can possess my soul if he will. I have gone through the world triumphant at every turn. I have creased hopes, broken hearts, laughed at fools like you, but I never loved. Now I last a human voice has power to stir me, a hand touch thrills me, my heart beats in response to another, and do you think I will let you deprive me of this last sweet moment of my life? You must leave this place. Your presence is a menace to my peace, and it shall not be broken. I will hold this one love of my life, yes, even till the hand of death cuts the vital bond that holds our hearts together. You are playing with fire. If you value your life, go away—far away. You understand me and you dare not disobey!"

Never had I heard her speak like this before, and I knew every word she uttered was true. Inwardly I rejoiced. Here was my revenge. She suffered as she had made me suffer, and I prayed the day might come when Lionel Ware would laugh at her as she had laughed at me.

I did not answer her.

I dodged slightly and fled along.

"Do you understand me?" she cried, desperately, as I did not intend to speak.

"Thoroughly," I answered.

"And you will go away?"

"No! But you need have no fear of me. I have promised Lionel Ware not to speak to you, nor of you for a month!"

"A month?"

"Then have an engagement with him, when either you or I must answer for yesterday's affair."

"A month!"

"Empires have risen and fallen in a month."

"And mine shall rise."

"We shall see."

We stood face to face for a moment.

Nothing but hatred remained in my heart for her. Had she been a man guilty of such treachery I a woman I should have killed her at that moment.

As we stood thus a stratum approached. It was mounted on a magnificent horse and I knew by the way he rode his saddle that he was a wealthy man, though he wore no uniform.

As he drew near us his eye met Lenore's. With a quick hand he drew rein and sat staring at her, his face working with some deep emotion.

For a moment Lenore gazed back into the dark eyes looking into hers, then suddenly a strange rigor came over her, her face grew ashen and she sank lifeless at my feet.

Already I felt the hand of fate was beginning its work of retribution.

The stranger dismounted and leaned over her prostrate form. I did not touch her. Somehow I could not.

"She has merely swooned," he said. "Are you a friend?"

"No!"

He looked up quickly.

"I must ask you to help me restore this lady to consciousness. We are old acquaintances."

"Had you asked me if she was an acquaintance I might have answered you differently," said I coldly.

He seemed not to notice my words, busying himself in trying to unhook her dress at the neck. I inwardly cursed as he bared her throat, and I saw the "tiger's eye" lying there, as bright as ever. All the old memories came back to me.

The stranger seemed deeply moved.

"You have seen that jewel before," I said.

"No, only her picture in the Paris salon, wearing this jewel about her neck."

"For three years I have been searching for the original. I did not expect to meet her here."

"I am the artist who painted that portrait."

"Ah! then we must meet again."

"I am Jean Devereaux."

"And I am Co. Romaine."

"I now know on my way to visit Capt. Browne. Do you know him?"

"We are old friends. I shall take the liberty of calling on you there. I am on my way to Leroymond."

"Where the Countess Walaski is also a guest."

"The Countess Walaski! So she calls herself."

"Doubtless it is correct."

"We shall meet again. She is reviving. I will ride on. But—adieu!"

He mounted hastily and left me to care for my fallen foe.

Fortunately, a servant from Leroymond was passing, and I sent him to order a carriage. By the time it arrived Lenore had somewhat recovered, and I sent her back to the care of those who trusted her.

She seemed like another woman when she came out of that swoon. She looked about like one awaking from some startling dream, her lips trembling and pale. She did not speak to me again. All the hope and happiness seemed gone out of her, and I almost pitied her.

TO BE CONTINUED.



MRS. EMMA WALLER.

famous actress of her time, and one who had ranked for fully a quarter of a century among the great stellar lights of the stage in tragedy, comedy and operatic drama, died at her residence, this city, Feb. 28, aged about 83 years. She had been in retirement for some time, devoting herself, until not many years ago, to the education of her numerous pupils many of whom had acquired distinction in their profession. Mrs. Waller was born in London, Eng. Her family name was Wedden. She received the benefit of the highest educational advantages, and subsequently continued her studies in France and later in Italy, preparing herself for the Italian operatic stage. She became an excellent French and Italian scholar and a most capable musical artist, possessing a well cultivated mezzo-soprano voice and being an accomplished performer on the pianoforte, guitar and harp. She finally decided to adopt the dramatic stage, and as Miss Erdely she played in the English provinces and later became a member of Charles Matthews' Co., in London, Eng., where as the understudy for the famous Mme. Vestris she had her first opportunity to win applause for her histrionic ability. In 1848 she was married to D. W. Waller, of an old New York and New England family, and subsequently became a leading man and manager, and who was then a member of the dramatic company in which Miss Erdely was playing. Mr. Waller died in New York in 1882. In 1851 Mr. and Mrs. Waller visited the United States, playing engagements East, and finally in California during the gold excitement in 1852-53. While on the Pacific Slope, at Downieville, Cal., tickets for the opening performance were put on sale at auction, and the competition for the choice of a single seat was so great that it brought \$1,075, making a record that has not been beaten. They then visited Australia and Tasmania about 1854, making a short stay at Honolulu, where they were most hospitably entertained by the king and royal family, and presented with many valuable tokens of regard. Her Australian tour was a most triumphant one, her delineations arousing greatest enthusiasm, and she was presented with valuable jewels and souvenirs, and an especial mark for her musicianly ability with a costly harp. She returned to England in 1856, and played engagements through the provinces. In this year M. Waller leased Drury Lane Theatre, London, March 5.

OUR LONDON LETTER.

FROM OUR OWN CORRESPONDENT.

LONDON, Eng., Feb. 22.

The Lyceum has been the centre of public interest this week, from a theatrical point of view, for it has been the scene of the most important production, and has at last made public the leading points of its forthcoming transformation into a public joint stock enterprise. It has been decided to turn it into a limited company, called "The Lyceum, Ltd.," with a capital of £200,000, divided into 120,000 four per cent. debentures (bonds), 100,000 preference shares, and 70,000 ordinary shares, all of the par value of £1 each. The property and copyright and appurtenances are valued at £260,000. For the present 10,000 each of both kinds of shares will be withheld from sale. Sir Henry Irving will not be on the board of directors, as he does not desire to have that steady responsibility, and also because he is apt to be away from London frequently. He will, however, be "dramatic adviser" to the company, and appear for one hundred performances in the Spring and Summer of each year during the progress of London's social "season," which comes in the month of June. The present production of "The Only Way," a tale of Two Cities, a romantic play in prologue and four acts, adapted by the Rev. Freeman Wills and Charles Dickens' novel, was produced Feb. 16. The story of that play is well known that I need not go into details as to the cast side of the production. For the playwright, the mounting, the stage management and the acting, there is only praise to be given, and Martin Harvey, the sterling young actor, whose first managerial venture this is, has every reason to feel proud of having arisen to the high level traditional of the famous theatre in which he has launched it. The author of the play is a London clergyman, and an Irishman. He is a brother of W. G. Wills, several of whose plays have been seen on the Lyceum stage during the Irving reign, notably "Charles I." "The Only Way" is not his first attempt at writing for the stage, but it is his most ambitious and most successful effort. Special stress is laid on the "trial scene," and a very powerful speech is given to Sidney Carton, a character that Mr. Harvey acted with splendid power. He is an actor who combines, in a startling degree, the qualities of refinement and undoubted fire and spirit, and his voice and carriage are respectively musical and graceful. The cast is a long one, there being twenty actors and four actresses employed, including Acton Bond, H. N. Carte, Syers and Ben Webster, while the ladies are Grace Warner, as Lucy Manette; Miss Marratt, Lizzie Webster and Miss De Silva. The play was given a warm welcome, and has been judiciously shortened since the first night. So good are its prospects that Mr. Harvey is already trying to find another West End theatre to which to transfer it when Sir Henry begins his season at the Lyceum.

AT THE GLOBE John Hare revived "Ours" with marked success, and it will draw good houses until the new Pinero play is ready. As I wrote you previously, the costumes are of the period 1853-55,

future, and possibly an occasional leading American company have it for the exploitation of a New York success.

By the end of the current week I will be able to send full particulars of the "floatation" of the Barnum & Bailey Show into a joint stock company and will embody them in a letter which is apt to reach you in time to be published in the issue in which this appears. The prospects are that the public will respond enthusiastically to the invitation to become stockholders in so profitable and an unusual enterprise.

LYCEUM THEATRE.—"The Only Way, A Tale of Two Cities," a romantic play in prologue and four acts, adapted by the Rev. Freeman Wills and Charles Dickens' novel, was produced Feb. 16. The story of that play is well known that I need not go into details as to the cast side of the production.

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AT THE GLOBE John Hare revived "Ours" with marked success, and it will draw good houses until the new Pinero play is ready. As I wrote you previously, the costumes are of the period 1853-55,

and they give the rather stirring old play a pleasantly quaint flavor. Mr. Hare's Prince Perovsky is a delightfully polished performance, and it is needless to say that the cast is an all round good one.

The Southwark Police Court was the scene, 17, of two actions for assault which interested the variety profession. Two ladies, prominent in their line, Kate Carney, the "coaster comedienne," and Kate Williams, "serio comic and dancer," charged each other with assault at Gatti's Music Hall, in the Westminster Bridge road. The testimony of the ladies themselves and of their witnesses was widely at variance, but it was brought out that Miss Williams had suggested that Miss Carney's sister was a barmaid, and that fivedrilled led to blows, the rambles being given place in the bar after the performance. One witness said Miss Carney had been having two or three tonics," and Miss Carney's husband said that his wife was "the leading lady in her line of business, while the other lady is an inferior article of the same type." The judge decided that Miss Carney had been the aggressor, and fined her £2 with £1 costs, and he dismissed her cross summons with two guineas costs. Miss Williams is also married, and has six children.

Although it has been announced in advance that the Kendals will confine themselves to "The Elder Miss Blossom" during their next American tour, I should not be surprised if they added their new play, "The Poverty of Riches," to their plans. It is the work of Ernest Hendrie and Metcalfe Wood, who wrote "The Elder Miss Blossom," and they have followed the same ideas which won success for that play inasmuch as they have provided Mrs. Kendal with part of the material, and the critics and audience. It is that of a gentle and affectionate woman of middle age, who has sacrificed her youth to her sense of duty and who is beloved by two men, one a lovable fellow of a rather weak nature, whose material success in life has not been great, and the other a prosperous person who realizes that riches cannot buy happiness—in stageland, at least, gold is valueless for making such purchases. In the end she marries the pleasant, but impetuous person, who will be portrayed by Kendal, masculine. The piece will be given in the provinces and also in London during the early Summer, if a West End theatre can be secured.

NOTES.—Edna May has returned to the cast of "The Belle of New York," after her long illness. The prospects at present are that the piece is just as apt as not to run for another year. Ellen Terry's granddaughter, Rosemary Craig, who is nine years old, has made her debut as one of the children in "Olivia." She has taken the stage name of Beatrice Terry....Mrs. Patrick Campbell's reappearance as "The Second Mrs. Tanderay" and the Notorious Mrs. Emerson" has been a person of success. Her support has not won much praise. As Cayley Drummond, in the former play, Courtney Thorpe has been roundly abused by the critics....The Countess of Grafton, who before her marriage, was "Connie" Gilchrist, a Gaely divinity, has had a bad fall while hunting with Lord Rothschild's staghounds. One of her knees is severely injured....The "clog dancing championship of the world," held at the City Varieties, Leeds, last week, resulted in Harvey, of Dublin, winning with T. W. Royal, of Liverpool, second, and Frank Leon third. T. G. Burns, who won the title and belt last year at the Eastern Empire, London, was in the final four, but refused to take part in the deciding contest or to give up the belt, although he was strongly advised to do so by his friends. Frank Leon collapsed during his final dance....The Hon. D'Arcy Lambton, a younger brother of the Earl of Durham, has secured a divorce from his wife, whose maiden name was Florence Ethel Spofford, who has been acting in Australia when he married her in 1888....Mme. Louise Liebhart, a well known prima donna, died in Australia when she was 30 years old. She was at one time a distinguished member of the Covent Garden Opera House forces, as well as of the company at Her Majesty's Opera House, which stood at the corner of Piccadilly and the Haymarket, next to the site now occupied by Her Majesty's Theatre.

Theatrical.

PENNSYLVANIA.

Philadelphia.—The aggregate of business at the theatres last week was of a very satisfactory size, and several of the attractions drew attendance that would be a credit at any time of the year. There is a single novelty for the current week, though the rest of the list is by no means to be neglected.

ACADEMY OF MUSIC.—Two operas are announced for this week. Tuesday evening "Don Giovanni," in the case of which are Mimes, Nordica, Engle, Schumann-Heink, MM. Ed de Reszke, Salignac, Carbone, Devries and Maurel, with Sig. Bevingham conducting. The cast of "Rigoletto" on Thursday evening is as follows: Mimes, Sembrich, Bauermeister, Roulez, Mantelli, MM. Salignac, H. Devries, Dufriche, Meys, Vanni and Campanari, and conductor Sig. Bevingham. The current performances are announced to end the Metropolitan Co.'s season here, and the prices have been reduced for the two performances. The season has been somewhat curtailed, and has not been as successful as was anticipated. The high prices kept many from attending, and there was considerable criticism of the production of operas already produced here once or twice this season.

BROAD STREET THEATRE.—The annual engagement of John Drew begins at this house this week, and the only novelty here for the current week is "The Liar," which this star presents, and which has proved so suitable a vehicle. "On and Off" during the latter half of its fortnight's engagement last week continued to fill the house, and met with well deserved favor. The next attraction will be Wm. H. Crane, in Clyde Fitch's "The Head of the Family."

CHESTNUT STREET OPERA HOUSE.—Nat C. Goodwin and Maxine Elliott have undoubtedly achieved success in "Nathan Hale," presented for the first time here last week. The performances were witnessed by crowded audiences and their favor was unmistakable. Mr. Goodwin displays much ability in the serious passages of the play, and the excellent manner in which Alice Adams was played by Maxine Elliott was a revelation to those familiar with her previous work. Gertrude Elliott is also deserving of mention for good work and the cast generally did well.

BIJOU THEATRE.—"Casey's Wife" is capering this week for the first time here. "Through the Breakers" broke away March 4. "At Piney Ridge" is the underling for 13.

ALVIN THEATRE.—The Lilliputians are presenting "The Golden Horseshoe" here this week. The Alice Nielsen Opera Co. did a good business week closing 4. "Hotel Topy Turvy" receives its first production here 13.

DUQUESNE THEATRE.—Joseph Hart's Specialty Co. is Manager W. R. Tillotson's current offering, and the advance sale of seats shows a strong desire on the part of our local theatregoers to see this clever organization. "What Happened to Jones?" crowded the house all last week. Hoyt's "Stranger from Paris" will not be a stranger in Pittsburgh when he arrives here 13.

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WALNUT STREET THEATRE.—Andrew Mack appears in "The Raged Earl" this week, the current performances beginning a fortnight's engagement at this house. Ward and Vokes, in "The Governors," met with satisfactory attendance last week, and though there is nothing of consequence in the piece in the hands of these comedians, and their able assistance it answered well its purpose of amusement.

WALNUT STREET THEATRE.—"The Return of the King" opened well with the "Peek's Bad Boy,"

GRAND OPERA HOUSE.—Manager Southwell's production of "Aladdin Jr." met with decided favor last week, as was to be expected. Those in the cast are deserving of praise for their excellent work and the special features aided much in the entertainment. The patrons, who were out in force, were pleased with the special and appeared very satisfied with what had been presented. The same bill is continued the first half of this week, while beginning Thursday evening and for the balance of the week "Evangeline" is to be revived.

NATIONAL THEATRE.—For the current week this house has Carl A. Haswin in his well known production of "The Silver King." "Casey's Wife" was given by a clever cast of comedians, for the first time here, last week. It is intended solely for amusement, and in its own province is entirely praiseworthy. The business done was excellent. Next week Hal Held presents, for the first time here, "Knob o' Tennessee."

FORRECAUGH'S THEATRE.—Robert N. Stephens' melodrama, "The White Rat," engages the attention of the stock company this week, and is given a splendid production. The production of "Imperial" last week was a pretty fair business. "London Life" is to the patrons last week, and the performances were well attended. Next week, "The Great Northwest."

GIRARD AVENUE THEATRE.—The stock of this house turns to melodrama this week and appears in the production of "The Fatal Card." Last week the company represented the success of last season in "Carmen." Valerie Bergerie gave a capital interpretation of the title role, and Joseph Kligour made an admirable Don Jose. The other members of the company lent able support, and the production was heavily patronized. "Oliver Twist" is being re-enacted for next week.

STANDARD THEATRE.—During the current week the stock appears in "The Police Patrol" and the specialties between the acts are contributed by Armstrong Brothers, Bixley and Weston, Clemence Sisters, and Stewart and Gilten. "The Stowaways" and vaudeville attracted the patrons in goodly numbers last week.

THEATRE.—The Streater Zouaves are continued on the bill this week, their startling feats having elicited great praise from the patrons—last week, Ezra Kendall is at the top of the current list, and is followed by Edw. M. Favor and Edith Sinclair, in "A High Roller." Laddell and Francis, Jacky Troupe, the Silvers, Walter Stanton and Tim Carr, Gypsy Quintet, Coakley and Heusted, E. M. Hall, Daly and Devere, Bartel and Morris, James W. Reagan, the biograph and scenes in Japan on the stereopticon. Business was excellent last week. Neil Burgess is underlined for next week.

AUDITORIUM.—Manager Gilmore has a strong vaudeville bill this week. The programme includes the sketch, "An Affair of Honor," presented by the original cast, and includes the three Negligemmes, Shek Hadji Tahar's Royal Moorish Arabs, Batty's bears, the three Musical Avolos, Miles, Irene, and her trained dog Zaza, and Dave Meier. "McFadden's Royal of Fists" was played last week to fairly good patronage. Next week return of Johnstone Bennett, in Blaney's "A Female Drummer."

ELEVENTH STREET OPERA HOUSE.—"The Vineyard Curfew Law" continued to amuse the patrons last week and remains a feature of the current bill. A new burlesque, entitled "Nathan Hale," is put on this week. The patronage continues at a highly profitable point.

LYCEUM THEATRE.—The Big Sensation is the current offering at this house. The burlesques presented are entitled "Joke in High Life" and "Who Owns the Philippines?" The patrons were well pleased with the City Sports Burlesque Co. last week and showed their approval by keeping the house filled. Next week, Parisian Widows' Burlesque Co.

TROCADEO.—For the current week Reilly & Wood's Big Show provides the entertainment, which consists of an excellent olio, concluding with La Dance International. Fred Rider's Moulin Rouge kept the house completely filled last week, and the quality and quantity of the entertainment provided gave eminent satisfaction to the patrons.

Next week, Irwin Brothers' Burlesques.

KENSINGTON THEATRE.—The Metropolitan Burlesques provide the entertainment for Manager Hart's patrons this week. The patrons turned out in force last week to see "Zero," and gave every evidence of being delighted with the fare. Next week, Rose Hill.

NINTH AND ARCH MUSEUM.—The principal event in the curio hall this week is a female wood sawing contest. Other features are Del Bartone, the human automaton; Koton, styled the harmonica king; Hy Singer, strong man, and new specialties by the George M. Cawdells. The views of the late war are continued on the cinematograph, and the vaudville in the theatre is provided by Unified Stewart, Fredericks Brothers, Bryant and Greves, Al. Raymond, Forrester and Floyd, Little Miley, Terry and Lambert, and Mayers.

NOTES.—Dan Godfrey's British Guards' Band will be heard for the first time here at the Academy of Music on the afternoon and evening of Thursday, 23, under the direction of Frank Howe Jr.... Laura Burt is to join Nat C. Goodwin's Co. for the production of "The Cowboy and the Lady" next week.... James E. Hobson, treasurer of the Park Theatre, has his annual benefit at that house Tuesday evening, 21, when "The Real Widow Brown" will be the attraction.... There is to be an extra matinee of "Nathan Hale" at the Chestnut Street Opera House on Thursday of this week.... Mrs. Frances Hodgeson Burnett's "Little Lord Fauntleroy" will be presented at the Park this month, with the Smedley Children in the cast, it is announced.... Dumont's Minstrels will observe St. Patrick's Day by singing a number of old songs of Ireland.... Geo. R. Allis, treasurer of the Chestnut Street Theatre, has his annual benefit on the 28th.... It is announced that the Teppergreen Co., the Bavarian peasant players, now at the Germania Theatre New York, will shortly play an engagement here.

The committee to promote a permanent orchestra for this city has issued its appeal to the public, and now seeks voluntary contributions which will secure an endowment fund of \$250,000. Emil Sauer is booked for a concert in the Academy of Music on the evening of the 22d inst.

PITTSBURGH.—Though some of the merry men and women of our burg may have donned sack-cloth and ashes and be abstaining from shows on account of the Lenten season, there were enough others to keep all our theatres well filled last week.

BIJOU THEATRE.—"Casey's Wife" is capering this week for the first time here. "Through the Breakers" broke away March 4. "At Piney Ridge" is the underling for 13.

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LATEST BY TELEGRAPH.

Monday Night's Openings in All the Big Show Towns.

GOLDEN GATE GLEANINGS.

Blanche Walsh and Melbourne McDowell Find Favor at the Hands of San Franciscans—The Alhambra Reopened—Good Attractions Rule.

[Special dispatch to THE NEW YORK CLIPPER.]

SAN FRANCISCO. March 7.—At the Columbia Theatre, "La Tosca" was presented last night by a superb company, headed by Melbourne McDowell and Blanche Walsh, who were both given a cordial reception by an enthusiastic and crowded house.

ALCAZAR THEATRE.—"A Man with a Past" was the attraction presented here last night, where business is on the dividend paying basis.

NEW COMEDY THEATRE.—A new rising star in the dramatic firmament, Janet Waldorf, assisted by an excellent company, appeared here 5, in "Twelfth Night." During the week "The Hunchback," "As You Like It," "Ingoomar," "Lady of Lyons," "Much Ado about Nothing," and "Romeo and Juliet" will be presented.

TIROLI OPERA HOUSE.—"La Belle Helene" was produced here last night in good style, and attracted an overflowing house.

OPHELM THEATRE.—The Marco Twins, Ola Hayden, Fortun Brothers, Hayden and Hetherington, and Niven's monkeys were the new attractions that made first appearance here last night.

ALHAMBRA THEATRE.—This theatre reopened last evening, under the management of E. J. Holden, Harry Macdonald and J. H. Kilgo, as a popular dramatic house, with prices of admission 10, 15 and 20 cents. A company recruited in the East, comprising Laura Alberta, Florence Rossand, DeWitt Clinton, Wm. T. Doyle, Joseph Tracy, Charles Swain and E. J. Holden, appeared to good advantage in "Dewey, the Hero of Manila."

OLYMPIA.—For this week the bill includes: Querita Vincent, Carleton and Royce, Vonlett and Carlos, Mario Wood, Amalia and Camella, and Sherman and Morrissey.

NEW YORK GRAND OPERA CO., headed by Melba, opened at the Grand Opera House 13, and by the large advance sale a good season is assured. The California Theatre is dark this week. Sousa and his band met with phenomenal success at the Alhambra last week, and they will return 10, 11, and appear at the California Theatre. Violin Dale, Cotrey and Van Gofre, Sadie Fairfield, J. H. Du Bell, Jack Symonds and Pianka are great favorites at the Chutes.

FROM OTHER POINTS.

Generally Good Business Reported East and West, and No Novelties Disclosed.

[Special Dispatches to THE NEW YORK CLIPPER.]

PHILADELPHIA. March 7.—The audiences at the theatres last night were of very satisfactory size, and several of the houses were compelled to bring out the S. R. O. sign early. At the Broad Street Theatre an audience which completely filled the house was attracted by John Drew, in "The Liar," and the performance met with great favor.

The second week of "Nathan Hale" began at the Chestnut Street Opera House with a well filled house, while an audience of good size attended the performance of "A Lady of Quality," by Julia Arthur, at the Chestnut Street Theatre. A good sized audience at the Shubert's "A Night at the Fountain," where Williams and Walker had no chance to growl at fortune. "Darkest Russia" drew crowds to Heuck's, and the High Rollers packed the People's. The only Monday night opening was "Way Down East" at the Grand, where business outlook is cheerful. "The Girl from Paris" received a lively welcome at the Walnut Street.

LOUISVILLE. March 7.—Modjeska opened at MacCauley's in "Mary Stuart," to a splendid audience. "The Span of Life" opened Sunday matinee at the Avenue, to a good sized crowd. "The Two Orphans," by the Mefert Co., at the Temple, drew two good houses yesterday.

On the Road.

All Routes Must Reach Us Not Later Than Monday.

DRAMATIC.

Arthur's, Julia—Philadelphia, Pa. March 6-11, Louisville, Ky. 13-18.

Aubrey Dramatic—Hot Springs, Ark. March 6-11, Shreveport, La. 13-15.

Baldwin Stock—Chicago, Ill. March 6-11, indefinite.

Allen's, Vie—Boston, Mass. March 6-11, indefinite.

At Gay Coney Island—Dayton, O. March 8, 9, Columbus 9-11, Indianapolis, Ind. 16-18.

Bethel—Baltimore, Md. March 6-11, N. Y. City 13-18.

At the White Horse Tavern—N. Y. City. March 6, indefinite.

At Piney Ridge—Buffalo, N. Y. March 6-11, Pittsburgh, Pa. 13-18.

Bair's, Eugenie—Atlanta, Ga. March 8, 9, Athens 10, Savannah, Ga. 13-15.

Bennett Moulton, A—Washington, D. C. March 6-11, Lancaster, Pa. 13-18.

Bennett Moulton, B—Lynn, Mass. March 6-11.

Berrell Comedy—Waltham, Mass. March 6-11, Clinton 13-18.

Bration's Comedians—Darlington, S. C. March 8, 9, Cheraw, 10, Wadesboro, N. C. 13-14.

Byrne Bros.—St. Louis, Mo. March 6-11, Terre Haute, Ind. 13-14.

Bundis, The—Cedar Rapids, Ia. March 9-11, Des Moines 16-18.

Bell's, Digby—Zanesville, O. March 9, Sandusky 10.

Baldwin Melville—Atlanta, Ga. March 6-11, Meridian, Miss. 13-18.

Bell's, Ethel—Honey Moon—Eau Claire, Wis. March 17.

Belle of New York—Lawrence, Mass. March 8, Haverhill 9, N. Y. Worcester 10, Providence, R. I. 13-15.

Springfield, Mass. 18, New Haven, Ct. 17, 18.

Brown's in Town—Washington, D. C. March 6-11.

Brown's, The—Chicago, Ill. March 16-18.

Broadway Time—Eastern—Brooklyn, N. Y. March 8, Lyons 11, Canandaigua 13, Seneca Falls 14, Waterloo 15, Penn 16, Watertown 17, Waverly 18.

Boy Wanted—Topeka, Kan. March 13.

Brown's, The—Hartford, Conn. March 8, No. Adams, Mass. 9, Worcester 10, Lowell 11, Boston 13-18.

Because She Loved Him So—N. Y. City. March 6, indefinite.

Broadway Girl—Easton, Pa. March 8, Allentown 9-11.

Broadway Girl—Newark, N. J. March 5-11, Jersey City 12-18.

Brown's, The—Washington, D. C. March 5-11, Jersey City 12-18.

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World of Players.

The United States Circuit Court of Appeals has rendered a final decision in the once famous case of the late Steele Mackaye against Marshall H. Mallory, giving judgment with costs in favor of Mr. Mallory. This suit was begun eighteen years ago. Mr. Mallory took a lease of the Madison Square Theatre. Mr. Mackaye was engaged as manager, with the understanding that his salary was to be increased after the original expenditures had been regained. He, however, withdrew before the end of the first year, after the production of "Hazel Kirke," and brought suit, claiming the time for an increase had arrived and that Mr. Mallory had refused to keep his contract. Judge Woods, who renders the final decision, finds that Mr. Mackaye had no adequate justification for breach of contract, and that, even if he had kept his contract, he would not have been entitled to any increase of salary at the time. Mr. Mallory, the court says, lived up to his agreement in all respects. Mr. Mackaye died several years ago, but the suit was continued by his estate.

Forest's "Uncle Tom's Cabin" Co., now touring Missouri, Kansas and Oklahoma Territory, is playing to the capacity everywhere. It has an acting company of ten people, and a band and orchestra of twelve. Each member of the company does a specialty. The band and orchestra play all the latest descriptive overtures. We travel in our own special cars. Recently we played at Carthage, Mo., to a packed house, with a cyclone as an outside attraction. Roster: De Forest Davis, proprietor; E. M. Burk, manager; Zeke Kershaw, leader band and orchestra; Harry Gilc, stage manager; Geo. J. Scott, Jack Apdite, Arne C. Baldwin, Bert C. Good, Harry West, Jim Fitchie, Richard Thomas, Leon Gil, M. M. Burtch, Winnie Vance, Little Sadie Gil, Frutche, trick cyclist; Forest McGillard, Frank Yago, Ed. Wing, Claude McMillard, W. E. McCullough, Ed. Van Schaik, Wallace Kneec, Frank Meister.

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Ida Van Cortland joined Stuart Robson's supporting company at Detroit, Mich.

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Fred J. Wildman, manager of the Author's Exchange, at Chicago, Ill., reports a big rush of play business, and since co-operating with the Winnett Emergency Bureau it has been necessary to enlarge his quarters to supply the great demand for play.

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Harry Gwynneth opens with the Frawley Stock Co. Easter Monday, at the Columbia Theatre, Washington, D. C.

David Foy has been engaged by Butler C. Stewart, and is now playing Peter Johns, in J. C. Stewart's "Two Johns."

Howard and Moreno are engaged for next season to star in Martin Manning's international drama, entitled "The Rabbi." The scenic effects will be by Harry Martine, music arranged by Rob Robinson, Chas Kelly, stage manager; Martin Manning, proprietor and manager; Tod Morris, advance. The company is booked through the West.

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PAPINTA was honored in a unique fashion during her recent engagement at the Los Angeles Orpheum. After drawing crowded houses for nearly three weeks a special matinee was given on Thursday, the day being called "Papinta Day." No performance outside of the regular matinees and on holidays was ever before given in the city, but the theatre was packed to overflowing on this Thursday afternoon, and that after a record breaking regular matinee the day before. Most unique, however, was a reception which the dancer held on the stage, after the performance. Nearly two thousand ladies were admitted to the stage, the curtain being kept raised, while in single file the women greeted Papinta, who shook the hand of each, kissing the children and the naval heroes. The children of the Orphans' Home in the city were invited by Manager Myers to attend this "Papinta" matinee, and came one hundred strong. Souvenirs of the occasion were given to two thousand five hundred people.

LILLIAN BURKHARDT narrowly escaped death at Omaha, Neb., March 1, through the explosion of gasoline. She was cleaning a pair of gloves at the time, and was rescued by the hotel proprietor. She was able to continue her engagement at the Orpheum, however, appearing with her arm bandaged.

LEONARD BROS. have closed their specialty company for the season.

THE BLACK MONARCHS, Johnny Saylor, Dick Williams and Joe White, have just closed an engagement of four weeks at Alcazar Winter Garden, Denver, Col.

THE THREE GARDNERS have introduced a skeleton and other comedy features in their act.

ALICE FOOTE worked with the three Gardners last week, sickness causing Ada Lane to lay off. She also played her part in the burlesque.

GENARO AND BAILEY are issuing posters telling of their success with the Rays, in "A Hot Old Time." At the conclusion of the present season they will return to vaudeville, with their cake walking and dancing specialty.

MONTELLO AND DALY are at the Howard Theatre, Boston, Mass., next week.

MOLLIE THOMPSON writes: "The notice from your issue of Feb. 25 regarding Mollie Thompson in Dawson City does not enter into, and will you kindly publish the fact that I am the original Mollie Thompson and daughter of John Thompson of 'On Hand' fame, and that since my retirement from G. W.'s 'Natural Gas' Co. I have been in Waco, Tex., to recuperate, as my health has been impaired of late. I am almost fully recovered, and shall make my re-entrance into the vaudevilles at Chicago in May, in conjunction with Eddie Garvie, in his original one act playlet, entitled 'An Awful Long Jump,' which we will produce in the principal vaudeville theatres with special scenery."

HILL AND EDMUND will shortly produce a new comedy act, written for them by Arthur J. Lamb. They are playing one month's engagement at the Crystal Roof Garden, Jacksonville, Fla., with New Tivoli Theatre, Savannah, Ga., to follow.

MR. AND MRS. HARRY BUDWORTH have ordered a new sketch from Charles Horwitz, who wrote the one in which they now appear.

FLO IRWIN writes to THE CLIPPER thus: "I have fully recovered, and will open at Hyde & Behman's March 6, and fill all engagements. Walter Hawley, who is working with me, has just finished another one song for me entitled, 'I Don't Want to Lose My Happy Home.'"

BOULIE JULIAN was presented with a pair of diamond earings by a young lady of Havana, Ill., recently.

GEO. AND BERTHA HOYT were in the bill at the Star Theatre, Hamilton, Can., last week.

WILLIAM DELANEY, song writer and music publisher, has been dangerously ill at his home in this city.

MANAGER BISSEL, of the Star Theatre, Brooklyn, writes that he has engaged for his "Fads and Follies" Co. the following people: Harris and Waiters, sketch team; Tuxedo, dancer; Lawson, trick bicyclist; Miss Wanson, bag puncher; Gilmore and Magee, sketch team; Fannie Brown and Ethel Wilson, in a sister act; Darmody, club juggler; Frank Fogarty, monologist, and the La Reines, acrobatic comedians.

ELLIE PHELPS AND JOSIE ALLEN, of Bryant & Watson's Co., have joined hands.

GEO. HUSSEY, ventriloquist, informs us that he has introduced one more figure to his act, in the shape of a walking mechanical Rube.

JOHN C. GREEN, the wizard, is filling dates in the Muskoka district of Canada, en route to the Pacific coast.

MICHELL AND PRINCE write: "We were obliged to lay off week of March 3, on account of Mr. Mitchell being ill with 'grippe.' We will continue week of 6, opening at Sam T. Jack's, New York City, then will work with the P. F. Shee circuit, Washington, Pittsburgh, Wilmington and Philadelphia to follow."

GLADYS VAN closes with the Bowery Burlesques, and Pollie Moran replaces her in the olio, and Nellie Nelson plays Miss Van's role in the burlesque.

THE HALLS (Will and Bessie), operatic duettists, write: "We were compelled to cancel our engagement at the Harlem Museum, Feb. 28, owing to the illness of Mrs. Hall. The team is booked solid until May over the New England circuit. During the summer we will go to France, to visit Mrs. Hall's people, and will return early in September, to open in our new comedy entitled 'A Noisy Rehearsal,' which was written for us by John Kerr."

THE ROBBINS (Clint and Bessie) opened on the Keith circuit Feb. 27, at Boston, Mass., and are at the Providence, R. I., house this week.

ABEL C. LEE, Cleveland, late of the "Miss New York Jr." Co., mourns the loss of her father, who died Feb. 24.

JON C. HANSON AND MAYBEL DREW report success with their act. They have return dates everywhere, with time all filled from May 1 until September.

FRANK BURROUGHS announces that the New Erie Theatre, Toledo, O., has closed for the season.

THE GYPSY QUINTET, this week at Keith's Bijou Theatre, Philadelphia, Pa., opens on the Orpheum circuit March 25.

PHILADELPHIA (Pa.) LODGE, No. 2, B. P. O. Elks, will celebrate the twenty-eight anniversary of its organization Sunday evening, March 12, at Assembly Hall, 912 Girard Avenue, that city, by a ladies' social and banquet.

LUKE BLACKBURN and wife and May Bohee have joined Graham's Southern Specialty Co.

LEAVITT AND NEVELLO have finished a successful engagement on the Keith circuit.

GEO. W. ALLEN AND ELOTTA DELMAINE did not play Parkersburg, W. Va., recently.

THE SAVOY THEATRE, Lowell, Mass., will be conducted as a first class variety house by Frank H. Mullen, lessee, and Frank G. Mack, manager. Two performances are given daily.

LILLIAN PERRY AND MADELYN HYLANDS are now with Oberon's "Zero" Co., doing their sister act and leading parts in burlesque.

MR. AND MRS. ARTHUR SIDMAN have signed with Robert Fulgora's European-American Stars, as the American stars of the organization, for next season.

BILLY ELDREN has recovered from an attack of "grippe."

F. G. FERGUSON, trick cyclist, has closed with Scribner's Columbia Burlesques, and will play dates, being booked for twenty-one race meets and a number of parks.

FAIR AND SINCLAIR write: "We wish to call your attention to the very kind action of Manager John Grieves, of the Bijou Theatre, Washington, D. C. The day and night of the blizzard, Feb. 13, Mr. Grieves sent messengers out to the hotels of the performers to tell them not to venture out in the storm, as there would be no performance that day or night. This, despite the fact that quite enough people were turned away from the box office to half fill the house. At the end of the week all salaries were paid in full. We think this worthy of publication."

EATON AND TRUSTY have closed with the Mobile Troubadours, and open at the Orpheum, Kansas City, Mo., March 20.

THE PATTERNS played the Castro Theatre, Fall River, Mass., week of March 27, and were not engaged to play Proctor's Pleasure Palace week March 6.

EN BRYANT AND BELLE RAGEN were married Feb. 22 in Ft. Worth, Tex.

THE THREE NIEMEYERS are at the Star Theatre, Hamilton, Ont., this week, with Toronto to follow.

NELLIE DALY plays a return date at the Howard, Boston, week of March 13, with the New England circuit to follow.

BARLOW MINSTREL NOTES—This company has finished its forty-second week, and is now in Kansas, playing to satisfactory houses. We were fortunate in having the cold snap strike us between Saturday night and Monday night, and our business was not hurt to any great extent. Henry Ronge has joined the company. At Jackson, Tenn., Memphis, Little Rock, Texarkana, Ft. Smith and Pittsburgh, Kan., we were entertained by the Elk Lodge; Harle Wilson, Hugh Cannon, Frank Holland, Steve Norton and Ed. Bate were initiated into the Elk order at Pittsburgh, Kan. We are booked solid on guarantee money for the Summer over the Burt circuit of Summer houses, opening at the new Sans Souci Park, Chicago. We will carry twenty people, band of 16 and our special coach on the Summer trip. The Elliott Brothers have signed for the Summer. Zella, Lew Baldwin, Don Cady, Harry Ward, Enrico Adams Horton, Jack Hood, Fred Russell and several others have been sufferers from "grippe" recently, and it is epidemic in this part of the country.

GEO. F. McCANN has recovered from his recent illness and is resting in Buffalo, N. Y.

BESSIE DAVIS is now slowly recovering from severe surgical operation which was recently performed at the City Hospital, St. Paul, Minn.

CLYDE MILLER, of the Miller Brothers, is now director of the Owl Theatre, Tacoma, Wash.

KELLY AND BURGESS close their twenty-sixth week in the South at the Tivoli Theatre, Savannah, Ga., March 4, open two weeks at the Opera House, Greenville, S. C., and then go over the Kohl and Castle circuit.

ALLEN AND DELMAINE have closed engagements at the Bijou Theatre, Richmond, Va., and Washington, D. C. While playing the latter date they were entertained by Mrs. Johnson, Mrs. Lolo Burns (wife of Harry Burns) and their little daughter, Nettie.

GRACE FORREST, of the late team, Burke and Forrest, was a CLIPPER caller March 4. She expects to return to the stage in a few weeks.

GERTRUDE HAYNES called on THE CLIPPER March 4, having arrived from Chicago, Ill., to appear in her novel musical specialty at Hyde & Behman's, Brooklyn, N. Y., this week. She has been in the West and South several months, and her current date opens her Eastern bookings, which include several engagements in the principal houses. She states that her specialty has been considerably improved by the introduction of a diminutive musical organ of fine tone and great volume, its size being in great contrast to the big mechanical organ which forms the basis of her act. A new addition to her specialty, including a vocal solo by an assistant, is another addition which has found considerable favor. She appeared in the Sunday concert at Weber & Fields' Music Hall, March 5, her first regular date in Manhattan being booked at Hurtig & Seamon's Harlem Music Hall, in a fortnight.

THE ROSAR TRIO have played a two-weeks' engagement at the Hobson Theatre, Davenport, Ia., and La Petite Eileen was presented with a gold watch and pin, three gold rings, friendship bracelet and a handsome doll. Mrs. Rosar was presented by the management of the house with a gold belt buckle, a silver heart and sapphire ring. They played a special engagement at the German Theatre Sunday night, Feb. 26.

THE LENTON BROS. are now at the Palace Theatre, London, England.

MRS. EDWARD MOZART states that her announced matinee on the 10th at Reading, Pa., did not take place. The alleged marriage was an advertising scheme by which the public was to have been deceived.

VASSAR AND DALTON have signed for the Hopkins circuits.

JACK SYMONDS is playing dates in San Francisco, Cal.

WALT G. WALLING joined Guy Bros. Minstrels at Butler, Pa., March 6.

JAMES THORNTON has signed with the Behman show for next season.

MAURICE COHN writes that at the conclusion of their engagement this month at the Reichshausen Theatre, in Cologne, Germany, Albertus and Bartram will open at the Folies Bergeres, in Paris, after which they go to London, being booked there through Jos. F. Vlon.

ALICE SABLOV appeared last week at Manchester (N. H.), with the Bijou Theatre, Holyoke, Mass., week of March 6, to follow, making her eighth week on the New England circuit.

LUCILLE is treasurer at Kennedy's Dewey Theatre, Hoboken, N. J.

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THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)

PROPRIETORS.

GEORGE W. KEIL, MANAGER.

SATURDAY, MARCH 11, 1899.

RATES.
ADVERTISEMENTS.

Twenty cents per line, agate type measure; space of one inch, \$2.00 each insertion. A deduction of 20 per cent. is allowed on advertisements when paid for three months in advance, and on advertisements measuring 100 lines or more.

SUBSCRIPTION.

One year in advance, \$4; six months, \$2; three months, \$1. Foreign postage extra. Single copies, 10 cents each.

OUR TERMS ARE CASH.

THE CLIPPER is issued every Wednesday morning. The last two (advertising) pages GO TO PRESS on Saturday at 11 A. M., and the other pages on MONDAY and TUESDAY.

The Forms Closing Promptly, Tuesday, at 1 P. M.

Please remit by express money order, check, P. O. or other registered letter, and

ADDRESS ALL COMMUNICATIONS
For the Editorial or the Business
Department to

THE NEW YORK CLIPPER,
P. O. Box 2,836, or CLIPPER BUILDING.
88 and 90 Centre Street, New York.

In England—THE CLIPPER can be obtained, wholesale and retail, from our agents, Smith, Alinsley & Co., 25 Newgate Street, Strand, London, where bound files of this paper may be seen.

In France—THE CLIPPER is on sale at Brentano's news-depot, 37 Avenue de l'Opera, Paris.

AS THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York. 23.

SPECIAL NOTICE TO ADVERTISERS.

Owing to the pressure on our reading and advertising columns there is a permanent increase of four pages in the makeup of THE CLIPPER. Our advertisers who wish a position on the last page, or next to the last page, are requested to have their copy at this office not later than Saturday morning, the above mentioned pages going to press on Saturday afternoon. The other advertising pages will go to press as usual, the forms closing Tuesday afternoon, at 1 o'clock.

QUERIES ANSWERED.

NO REPLIES BY MAIL OR TELEGRAPH.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHO THEY SEE IN CARE OF THE NEW YORK OFFICE. ALL LETTERS WILL BE ANSWERED ONE WEEK ONLY. IF THE ROUTE OF ANY THEATRICAL COMPANY IS SOUGHT, REFER TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

DRAMATIC.

F. B. T., Memphis.—Address the party in care of THE CLIPPER.

INFORMATION, Westerly.—The party you name has not yet returned to the stage.

J. J. M.—The Buffalo Bill Show opens its season on March 27, 1899, at Madison Square Garden, this city. The Young Folks' Show opens on April 10.

W. H. A., Washington.—He is credited with scoring a three base hit, the contest terminating when the side last at bat made the winning run.

ATHLETIC.

W. P. W., Lawrence.—Here is the rule bearing on the case, which is perfectly plain: "When two persons are playing, should a player incur three penalties, scratches or forfeitures in succession he shall forfeit every ball remaining on the table to his opponent."

A. C. R., Brockton.—The rule reads thus: "If the player pocket one or more of the object balls, and his own ball go into a pocket or off the table from the stroke, he is to score for the ball, which must be placed on the spot known as the deep red spot, or if he is occupied, as nearly below it as possible, and on a line with the spot, and the player forfeits one ball for pocketing his own ball or driving it off the table.

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I. H., Montreal.—Address Col. T. Allston Brown, 1,358 Broadway, New York City.

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L. W. H., Tyrone.—1, 2. We are unable to inform you of the cost. 3. Generally through agents.

B. F., Chicago.—1. Induce him, if possible, to witness a trial performance. 2. It would not. 3. There is still a fair demand.

J. W. S., Charlestown.—Address C. S. Lawrence, 88 and 90 Centre Street, New York City.

F. M., Philadelphia.—Address the party in care of THE CLIPPER.

B. H. S., Butler.—Address Kickapoo Indian Medicine Co., New Haven, Conn.

M. McD., Indianapolis.—We have no recollection of the old play, the name of which you seek.

J. B.—Harrigan and Hart appeared at the Theatre Comique this city, in December, 1872, and remained there until June, 1873, when they were not the leaders of the house at that time.

J. F., Atchison.—"A Hired Girl" was originally produced Aug. 30, 1897, at Binghamton, N. Y., and has been two seasons upon the road. It was played in Omaha, Neb., March 27, 1898.

A. R., Montreal.—In the first place have your play copyrighted and then begin the weary search for a manager who will hear it read or who will read it himself. This is but cold comfort, but it is more difficult to place a play than to write one.

C. T. M., Phoenixville.—The play is not on the road, and the parties have separated. Address letters in our care.

CONSTANT READER, Philadelphia.—Whereabouts unknown. Address letter in care of THE CLIPPER. T. G. E., Cincinnati.—Advertise in THE CLIPPER. See at head of the column.

E. S., Fairmount.—1. Advertise in THE CLIPPER, and you will doubtless have plenty of offers. See rates at head of this column. 2. We think it doubtful.

M. H., Ludlow.—Your team seems to be versatile, if your statements are correct, but nevertheless we doubt if you could get more than fifty dollars per week.

A. C. W., Akron.—The whereabouts of the party is unknown to us. Address letter in our care and we will advertise it.

PAULINE.—It will be very difficult to profitably dispose of the plots, for if you disclose them they are likely to be appropriated, and you would have no redress except through litigation, the outcome of which would probably be against you. You had better write the plays and have them copyrighted, and then offer them for sale either in their crude state or have them revised.

Mrs. F. W. H., Pittsburgh.—We have no record of the death of the party.

S. AND S., Newark.—There is no such list. 2. None that we know of. 3. Two dollars and eighty cents per inch. 4. Five dollars and twenty cents each insertion.

F. S.—The whereabouts of the party is unknown to us. Address letter in our care and we will advertise it.

A. A. L., East Orange.—Wallack's Theatre, this city.

J. J. C.—We cannot undertake to answer your queries concerning the qualifications of various players, nor do we care to suggest the names of people who might answer your purpose.

CARDS.

J. T. C., Wilmar.—A demand for B to "pull down" to the amount A had in front of him was equivalent to a call, and B, in all fairness, is entitled to the money. Had A held the winning hand no doubt he would have claimed the stakes.

W. H. M. K., Wilmington.—Your opponents were wrong; they had no right to leave the tricks unturned as taken, and must keep mental count of their points.

J. F., Montpelier.—As the jack is counted by the dealer as soon as turned, he went out before his opponent, holding the ace.

J. S. P., New York.—The money should be divided between A and B, both being put out by the dealer.

J. E. W., Brooklyn.—He was entitled to the pot in draw poker the hands show for themselves, not what a player may say. Such a rule is absurd, exposing as it does a player's hand, and cannot, therefore, be upheld. Under the circumstances, however, the side bet made should be drawn.

E. M. C., Brooklyn.—He was entitled to the money in the pot, as he fairly won it. See answer to "J. E. W."

B. C., New Orleans.—B won. In playing écarté for a certain number of points, generally twenty-one, as in this instance, no one point takes precedence of another; the points are scored as made, and a player wins the game the moment he has made and claims the requisite points.

J. L. V., Dunning.—Not having been called, the opener had only to show openers, or better.

S. W. B., Chicago.—Although A, having two to go, made in play the two he bid, B, needing but one point, went out when he played high, which outranked low and jack.

(a) From the stage of the game it gives ten notes and variations.

BILLIARDS, POOL, ETC.

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Position No. 46, Vol. 46, as I can only find a draw. Can Mr. J

MINNESOTA.

St. Paul.—At the Metropolitan Opera House the Jefferson Day Angels' Opera Co., in "The Jolly Musketeer," had a benefit, Feb. 27.—March 1, the opera making a great hit. The house was dark 2. The St. Paul Elks' Minstrel and Vaudeville performances, 3, 4, had full capacity of the house. The house will be dark 5. De Wolf Hopper in "The Charlatan," is due 6-8. William H. West's Jubilee Minstrels 9-11. Frank Daniels, week of 12, in "The Wizard of the Nile" and the "Idol's Eye."

GRAND.—"My Friend from India" had very good business week of Feb. 26. Week of March 5, with matinee every day except Sunday, will witness a vaudeville performance, with the following people: Leonidas, with his cats and dogs; the famous Nelson Family, George Felix, Lydia Barry, Wilmett Eckert and Emma Borg, the Columbian troupe (four), Al. and Mamie Anderson and the Leamer Sisters. For week of 12, Gilmore and Leonard, in "Hogan's Alley."

PALM GARDENS.—For week of March 6: Leary and Leary, Carel and Moore, Rutland and Green, Frankie Hoult, the Leslie Sisters, Iva Iancon and Jim Grob. Business has been big week of Feb. 26.

Minneapolis.—At the Metropolitan Opera House West's Minstrels opens March 3, for four nights. De Wolf Hopper is scheduled for the rest of the week, in "The Charlatan." The house was dark first three nights of last week, but the Jeff De Angels Co. in "The Jolly Musketeer," drew fine audiences 2-4. Van Rensselaer Wheeler's home was formerly in this city, and he was accorded a great reception.

Bijou.—"My Friend from India" begins a week's engagement here 5, and Litt's Vaudeville Co. comes 12. Robert Mantell had good audiences last week.

DIME MUSEUM.—In the curio hall: Clever Conkey, Broncho Bill, L. C. Pierce, human pin cushion Theatre—No. 1: Murphy Comedy Co.; No. 2: Frankie Hall, Frankie Primrose, Norris and Haswick, Dalton and Franklin, and D. C. Broderick. Business good.

INDIANA.

Indianapolis.—At English's Opera House, Mme. Modjeska, Feb. 27—March 1, appeared in "Macbeth," "Antony and Cleopatra" and "Mary Stuart," to moderate business. Ots Skinner and a very good supporting company appeared in "Rosemary" 2-4 and Saturday matinee, to big business. There was a very cordial feeling manifested by the audience for the company and star, and enthusiastic and prolonged applause. Mr. Skinner was called before the curtain at each performance. Herrmann the Great Co., 8, is next on the book; "The French Maid" 15, Francis Wilson 17, 18, Olga Netherwoode 20.

GRAND OPERA HOUSE.—The Grand Stock Co. filled its twenty-first week with an elaborate production of "The Senator" last week, to "stand them up" business. Howell Hansel, as the Senator, and Levina Shannon, as Mrs. Hillary, were fully up to the requirements of the roles. "Camille" will be put on week of 6. "Incog" week of 13.

PARK THEATRE.—San Devere's Own Co. last week had a good week's business. In the olio: Flood Brothers, O'Brien and Buckley, Franchonette Sisters, Sam Devere, Barnes and Sisson, Walter J. Talbot, Lawrence and Harrington, and life moving pictures of the Sharkey and McCoy fight. "The Peep of Day Club" is the title of a funny closing burlesque, which Mildred Howard DeGraff appears in for a short time. "The Girl from Paris," 2-4, with Marion Daniels in the title role, was an immediate success, and packed the theatre to the doors at every performance. Lincoln J. Carter's "Under the Dome" 5-8; the Rays in "A Hot Old Time," will fill a return engagement 9-11; Jos. Hart's Vaudeville Co. 13-15, "At Gay Coney Island" 16-18.

EMPIRE THEATRE.—San Devere's Own Co. last week had a good week's business. In the olio: Flood Brothers, O'Brien and Buckley, Franchonette Sisters, Sam Devere, Barnes and Sisson, Walter J. Talbot, Lawrence and Harrington, and life moving pictures of the Sharkey and McCoy fight. "The Peep of Day Club" is the title of a funny closing burlesque, which Mildred Howard DeGraff appears in for a short time. "The Girl from Paris," 2-4, with Marion Daniels in the title role, was an immediate success, and packed the theatre to the doors at every performance. Lincoln J. Carter's "Under the Dome" 5-8; the Rays in "A Hot Old Time," will fill a return engagement 9-11; Jos. Hart's Vaudeville Co. 13-15, "At Gay Coney Island" 16-18.

PASSING SHOW.—Gretchen Lyon replaced Maud Dunbar, the Dorothy Cruikshank in "Rosemary" Feb. 27....Owing to severe illness, Rella Ward was compelled to close with "Girl from Paris" Company 27, and has gone to her home, in Crawfordville, this State, much to the regret of her many friends here, who had arranged to give her a cordial welcome. Miss Ward was replaced by Mayme Keay as Nora in "The Girl from Paris,"....Ethel B. Browning, whose home is in this city, visited with her parents here March 2. Miss Browning scored a success in a new sketch written for her, entitled "All's Fair in Love," at the Avenue Theatre, Pittsburgh, Feb. 13. She has gone to Chicago and will play the Western vaudeville circuit.

EVANSVILLE.—At the Grand Adelaide and Leon Herrmann gave two very pleasing performances Feb. 26, to good audiences. Mrs. Herrmann made a decided hit in her beautiful dances. "Pudd'nhead Wilson," 27, also made a decided hit to good house. Modjeska is on the books for March 3. "The Turf," 6, Tim Murphy, in return engagement of "The Turf," 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, the Bandia Ross 23, "What Happened to Jones?" 23.

PEOPLE'S THEATRE.—The Gormans filled the house as usual in "Mr. Beane from Boston," and kept it in a decidedly good humor. The three Gormans are great favorites here. Coming: Chas. H. Yale's "Evil Eye" 5, Dan Sully will be in the title role of "O'Brien the Contractor" 7, "The Span of Life" follows....Bill Williams, the well known minstrel, is to spend some time in the city on account of the illness of his wife.

Marion.—The engagement of the "High Rollers" at the Grand, Feb. 23-25, was most satisfactory in every way. Two performances were given daily, and standing room was exhausted at every performance. The olio was full of bright specialties and was excellently up to date. Crawford, Webber and Nolan took good care of the comedy parts. Sylvia Starr was exceedingly clever and a prime favorite. The Washingtonians were a great success. The wife of Mackie and Walker was capital, and was applauded to the echo. There was not a dull moment in the entire show. The return engagement will be played in the near future. "Darkie Russia" came 28, and filled every seat in the house. The play was excellently handled, and scored a complete success. Katherine Willard, as Lila Rasovsky, was unusually strong, and received deserved praise. Harry Byers and Alfa Perry had charge of the comedy parts, and were heartily applauded. The entire cast was good. "Pudd'nhead Wilson," with Edwin Mayo in the title role, appeared March 3, and, as usual, there was not a vacant seat in the house. Mr. Mayo presented Twain's celebrated character in an admirable manner, and was twice called before the curtain. Ada Dwyer, the "Moxie" girl, a piece of character acting which has seldom been equaled. Frank Campbell was also excellent in Tom Driscoll. Every character in the play was in thoroughly competent hands, and a finished performance was the result. The audience was highly pleased. Richards & Pringle's Big Minstrels are booked for 4 and matinee, Mme. Modjeska, in "Macbeth," 9; "The Late Mr. Early" 11 and matinee....J. C. Lewis, the proprietor of "St. Plunkard," spent Sunday, Feb. 26, with friends in this city....J. B. Dickson, of Anderson, will manage the Harrison Park Casino at Terre Haute the coming summer. This is the large theatre built by Russell Harrison in connection with his street car line. Mr. Dickson formerly managed the Naylor Opera House in the city....Charles Collins has assumed management of the Opera House at Tiffin, O....A bridge of Elks, which has been instituted at Wabash, Ind., March 15. The work will be done by the lodges from Marion, Fort Wayne and Peru....Jack Crawford, the popular comedian, of the "High Rollers," was the recipient of a handsome cane 25 from the friends he made during the company's engagement here. The presentation was made before the audience and company, and Mr. Crawford responded in a neat speech....Local talent gave a minstrel show at Alexandria 3, 4, to packed houses.

Frankfort.—The Salisbury Orchestra came to the Columbia, Feb. 27, to the capacity of the house, and gave satisfaction. After the concert a ball was given, to which there was a swell gathering. The State Band Minstrels packed the house March 3, and repeated the performance to a good

house 4. Coming: "The Late Mr. Early" 9, Howard's Minstrels 14.

Miscellaneous.

FROM CAPT. W. D. AMENT'S BIG VAUDEVILLE CIRCUS.—By the time this will be read by the many CLIPPER readers we will have given our initial performance. The people have all arrived, and from indications Capt. Ament will have the strongest company and the finest band ever seen with the show. We are having beautiful Spring weather, and everything looks very encouraging for a big opening. Capt. W. D. Ament, sole proprietor and manager; Mrs. Nanna Ament, treasurer; A. J. Sharpie, contracting agent, with two assistants; Geo. Slacker, high wire; Mason and Piburn, sketch; John Hamlin, contortionist and traps; Herbert Swift, comedian; Eddie and George, comic; Major O. Langhans, dress wrights; Mr. and Mrs. Wm. Mechan's dog circus, Nanna Ament, dancer and mind reader; Little Ament children, Harold and Genevieve, cake walkers and living pictures; W. D. Ament, fancy rifle shot and ventriloquist; J. S. Kritchell, band leader; Herter Swift, Walter Martin, J. J. Lemon, S. W. Sewell, W. S. Asbury, Jas. Dashiell, Pat Shrader, W. Bartram, Geo. Sleckey, Billy Mason, Major O'Laughlin, drum major; Harry Moreland, bass canvas man, with ten assistants; Lemley Knowall, bass prop, with two assistants; Size of top, 75x150; sealing capacity, one thousand and Marlow and Plunkett.

Grand Rapids.—At Powers' Opera House Harry's Minstrels, March 4, played to a fair house.

CLIPPER readers we will have given our initial performance. The people have all arrived, and from indications Capt. Ament will have the strongest company and the finest band ever seen with the show. We are having beautiful Spring weather, and everything looks very encouraging for a big opening. Capt. W. D. Ament, sole proprietor and manager; Mrs. Nanna Ament, treasurer; A. J. Sharpie, contracting agent, with two assistants; Geo. Slacker, high wire; Mason and Piburn, sketch; John Hamlin, contortionist and traps; Herbert Swift, comedian; Eddie and George, comic; Major O. Langhans, dress wrights; Mr. and Mrs. Wm. Mechan's dog circus, Nanna Ament, dancer and mind reader; Little Ament children, Harold and Genevieve, cake walkers and living pictures; W. D. Ament, fancy rifle shot and ventriloquist; J. S. Kritchell, band leader; Herter Swift, Walter Martin, J. J. Lemon, S. W. Sewell, W. S. Asbury, Jas. Dashiell, Pat Shrader, W. Bartram, Geo. Sleckey, Billy Mason, Major O'Laughlin, drum major; Harry Moreland, bass canvas man, with ten assistants; Lemley Knowall, bass prop, with two assistants; Size of top, 75x150; sealing capacity, one thousand and Marlow and Plunkett.

GRAND OPERA HOUSE.—"Lost in New York," Feb. 26 March 2, played to the capacity of the house, as did "The Real Widow Brown" 24. Coming: "The War of Wealth" 5-8, "Over the Sea" 9-11.

SMITH'S OPERA HOUSE.—Week: Lynch and Trainer, O'Dell and Perry, Reave and Swan, the Vienna Trio, Paul Brachard, Julie Platt and Gis Andrews.

Kalamazoo.—At the Grand Opera House Klein's cinematograph exhibited to an audience occupying every foot of space, Feb. 26. Maxam & Hartwell had big crowds, turning people away most nights, week of 27. Marks Brothers' Vaudeville Co. will be at this house for two weeks, beginning March 6.

ACADEMY OF MUSIC.—"Gayest Manhattan" will be here 8, and "Side Tracked" 10. House dark week.

Battle Creek.—At Hamlin's Opera House Harry's Minstrels came to fair business Feb. 27. "Gayest Manhattan" had packed house March 1. John Griffith had a good house 3. Due: "Side Tracked" 9, "Coon Town" 10, the Herrmanns 16.

Lansing.—At Baird's Opera House minstrels, by Lansing Lodge, B. P. O. Elks, had packed houses Feb. 27, 28. Same session followed "Gayest Manhattan," came March 2, to S. R. Stetson's "Uncle Tom's Cabin" Co. attracted the usual large house matinees and evening 4.

Saginaw.—At the Academy of Music Jas. H. Wallack's "Devil's Island" gave good satisfaction, Feb. 27, 28, and was well attended. "Gayest Manhattan," March 3, drew a good house. "Lost in New York" comes 7. Roland Reed 9.

Jackson.—At the Atheneum "The Heart of Mary" delighted a packed house Feb. 27. "Gayest Manhattan" satisfied a good crowd 23. Coming: Roland Reed March 7, "Side Tracked" 8, "Pudd'nhead Wilson" 10.

IOWA.

Des Moines.—At Foster's Opera House Wm. H. West's Minstrels played to a good house Feb. 27. "The Princess" 28, scored a good house. "Side Tracked" 29, was well attended. "Gayest Manhattan" 30, drew a good house. "Lost in New York" comes 7. Roland Reed 9.

GRAND OPERA HOUSE.—The Holden Comedy Co. Feb. 27-March 1, played to a fair house, Deshlon-Du Vries Opera Co. 6-11, the Gormans 13-15, Fennemyer-Blondell Co. 16-18, John Dillon 22-25.

MIRROR THEATRE.—opened 8 with Mason Mitchell and Bessie Bonelli. The Mirror is a beautiful playhouse and modern in every respect. The opening performance played to S. R. O.

Cedar Rapids.—At Greene's Opera House Feb. 28, West's Minstrel Jubilee had a good house, soles by Richard J. Jose, Chas. Kent, Chas. M. Ernest, Clement Stewart, Carroll Johnson and H. W. Prillman, together with the concerted singing of T. B. McMahon, John King, Larry and Billy Freeze, Eddie Horan, Ed. Gorman and Joseph Garland, made it the finest minstrel first part ever seen in the city. After the performance Mr. Jose and many of his company were guests at the Elmwood session, which were also present visitors from nineteen of the twenty-three lodges in this State. For De Wolf Hopper, in "The Charlatan," 3, every seat has been sold, at advanced prices, and standing room will be in demand. Coming: "Hogan's Alley" 7, "The Prisoner of Zenda" 8, the Blondells 9-11, "Shore Acres" 16, the Gormans, in "Mr. Beane of Boston," 17; Burke's "U. T. C." Co. 18, Ida Benfrey, in Y. M. C. A. course, 20; Robert B. Mantell 22, "The Evil Eye" 23, Katherine Ridgway Concert Co. 24, "The Heart of Chicago" 25....Isabelle Sargent and Ade Barclay closed with the Deshlon-Du Vries Opera Co. here Feb. 26, and went to Chicago. Myrtle Vane joined the company here....P. A. Paulcroft, ahead of Blanche and Leonards' "Hogan's Alley" was an immediate success, and packed the theatre to the doors at every performance. Lincoln J. Carter's "Under the Dome" 5-8; the Rays in "A Hot Old Time," will fill a return engagement 9-11; Jos. Hart's Vaudeville Co. 13-15, "At Gay Coney Island" 16-18.

GRAND OPERA HOUSE.—Business here was satisfactory last week, the Monte Carlo Girls Burlesque Co. drawing well Feb. 27-March 1, as did also "Heart of the Klondike" 2-4. Weber's Parisian Widows is due 6-8 and "Two Little Vagrants," with Mildred Holland as the stellar attraction, 9-11.

Hartford.—In spite of the Lenten season and stormy weather the public have patronized the attractions of the week. The accommodations for reaching the places of amusement are such that no matter what the weather, if the attraction warrants, the theatregoer will be on hand.

PARSONS.—Wait's Stock Co., supporting Annie Lee Ames, week ending March 4, has been very successful. The specialties of the Ellinore Sisters and Raymond Moore were well received. The repertory included "Wife for Wife," "The Lady of Lyons," "An American in Ireland," "East Lynne," "That Dangerous Woman," "The Boy from Boston," "The Power of Love," "Carmen" and "The Flag of Freedom." Coming events: James A. Kerr with "The Rev. Griffith Davenport," 9-11; Milton Aborn's "New England" 13-15; O. C. 15-17, William Glavin's "Secret Service," 16-18, with matinee.

OPEN HOUSE.—"Heart of the Klondike," Feb. 27-March 1, came to fair business. The return engagement of "The Dainty Duchess" Co. 2-4, was a winner every performance, the S. R. O. sign not being taken down once. The company is of exceptional merit, and every one made a hit. Chas. H. Burke and Art. Brock, as the two Hebrews in the burlesque, were away above the average in the delineation of this style of character; in fact, they were the magnet and talk of the city. Bookings: "The Stowaway" 6-8, the Parisian Widows 9-11, "The Guilty Mother" 13-15, Metropolitan Burlesque Co. 16-18.

DEATHS IN THE PROFESSION.

SARAH THORNE.—A well known English actress, died Feb. 27, at Chatham, Eng. The deceased, who was about fifty-six years of age, was born in London, and entered the profession as a child, playing in pantomime at the Pavilion Theatre, that city, which was then under the management of her father. Her first important London engagement was at the Surrey Theatre, under the management of Messrs. Shepherd & Creswick. She later became leading lady at the Theatre Royal, Dublin, Ireland, where various successes were made of the female roles in the support of Charles Carr, G. V. Cook, and other stars, presenting Shakespearean repertory. Juliet, Desdemona and Portia were among the roles she essayed, and for which she won much praise. Later in her starring tours in Ireland and Scotland she played such roles as Pauline, in "The Lady of Lyons"; Mrs. Haller, in "The Stranger," and Margaret Aylmer, in "Love's Sacrifice." In August, 1863, at the Brighton Theatre, she played Lady Audley, in "Lady Audley's Secret," and Zoe, in "The Octoctoron." In April, 1865, she played the title role in "Leah the Forsaken," at the Paisley Theatre Royal. The following Summer found her at the Jersey New Theatre Royal. The season of 1865-96 she was engaged by Messrs. Creswick & Ryer for Shakespearean productions at the Standard Theatre, London. After the retirement of her father from the management of the Margate Theatre Miss Thorne became the lessee and conducted the house for seven years. She then took the management of the Worcester Theatre and conducted it until it was destroyed by fire in November, 1877. She next formed a company to support Charles Mathews in his provincial tour, and subsequently again became manageress of the Margate Theatre. Her next managerial enterprise was as lessee of Astley's Amphitheatre, which continued under her direction for several seasons. During her career she had prepared many pupils for the stage, and continued to be actively engaged in the profession up to the last. She was soon to celebrate her fiftieth year on the stage, and the London Theatre had already been engaged for the event. She had never visited the United States, but her sister, Emily Thorne, was here in 1862, playing with success in New York and other large cities, and remaining in this country for several years. The deceased was also the sister of Thomas Thorne, who for many years has been prominently connected with the English stage as an actor and manager.

MRS. CORNELIA JACKSON.—well known as an actress, died March 2, at her home in this city, from cancer in the stomach. The deceased, who was the only sister of Joseph Jefferson, was born in Baltimore, Md., Oct. 1, 1835, and went upon the stage while a mere child, playing with the company of which her parents were members, and which was touring the country. She made her debut at the Front Street Theatre, Baltimore, as the Duke of York. She accompanied her parents for twelve years, and as Connie Jefferson became quite well known. On May 17, 1849, she made her first appearance in New York City, at Chanfrau's National Theatre, as Little Pickle, in "The Spoiled Child." In 1857-88 she was with the company of Laura Keene's Theatre, New York City. She continued to act in the metropolis until 1867, after which she lived in retirement for several years. In recent years she had appeared with her brother's company, playing the role of Tilly Slowboy, in "The Cricket on the Hearth." She had long been a widow, and is survived by one son, Charles Jackson, also in the profession. The remains were interred 5, in Cypress Hills Cemetery, Brooklyn.

LYON.—At the Kekuk Opera House Marie Wainwright, in "Shall We Forgive Her?" last week Hanlon's Superior, attractive as ever, drew out big attendance at every performance. The piece is gorgeously staged, and the company, with Heloise Dupont and Charles Ghyver, are all exceedingly clever. The trick work was wonderful, and the oriental ballet and fairy ship of the sea of roses were features of rare beauty, and applause was plentiful. Next week, "The Littlepusses."

WHITEY'S GRAND OPERA HOUSE.—This week an Octoroon co. last week "Peck's Bad Boy," as much in evidence as ever, was the delight of the small urchins, and the old folks laughed until they nearly cried over the capers of this mischievous youngster and his clever, mirth provoking mate. The comedy was as made up, and the piece was as lively as ever. The "turnouts" were very fair, especially good at certain performances. Next week, "W. of Wealth."

CAPITAL SQUARE THEATRE.—This week, London Gaiety Girl's Burlesques. Last week Rice & Barton's Show, with the principals here, presented a programme of good things for the "smokers." The olio and burlesques were good and lively, and attendance was up to the high water mark and gratifying. Next week, Roeber & Crane Brothers' Big Show.

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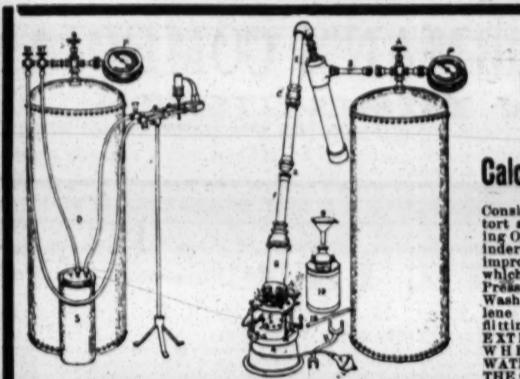
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